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## A NEW VENTURE IN ART EDUCATION

An international fine art association has been formed in New York, and properly incorporated and chartered by the state authorities at Albany, which promises to have a beneficent influence upon the development of American art and to be a movement of prime importance. The officers and directors of the association are: Charles S. Barney, president; James Henry Smith, vice-president; J. McLean Walton, treasurer; Thomas E. Kirby, secretary; and Stanford White, Frank S. Witherbee, Charles W. Gould, William C. Whitney, William M. Laffan, James M. Breeze, John L. Cadwalader, James D. Millet, directors.

Its object is to bring to this country for exhibition loan collections of works of art which would not otherwise be shown on this side of the Atlantic, which by its charter it is privileged to do under bond free of duty, and also to get together in exhibitions rare works of art owned by collectors in America. According to its charter this corporation is not founded to engage in a business of a private or commercial character, and no work of art which is for sale can be shown in its exhibitions.

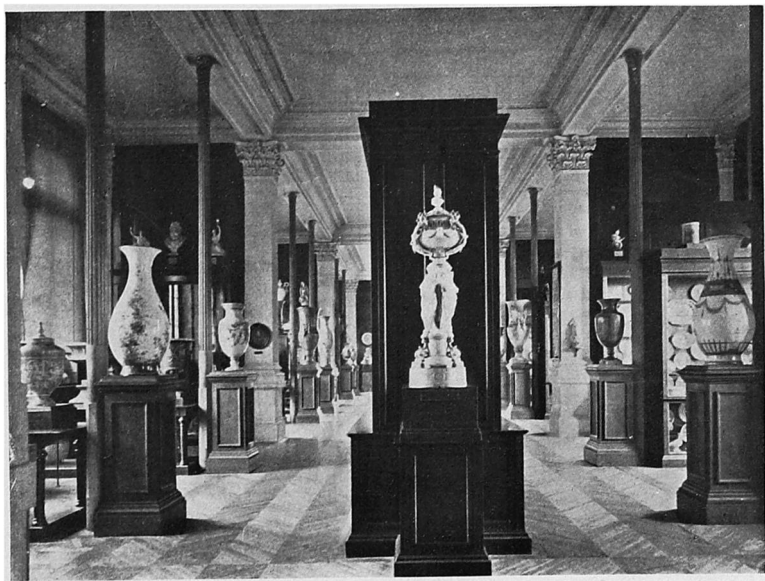
All the exhibitions are to be held for the delight of the art lover and the advancement of art, and any accruing proceeds are pledged to either art education or an established charity. In other words, it is an organization with sufficient capital to demonstrate the value of "art for art's sake."

At an early date the association intends to erect in New York suitable galleries in which its exhibitions can be held; but for the present these will probably occur in conjunction with those of other large organizations. Steps have already been taken to secure material for the first of these. This is most promising, and though art and commercialism can never be altogether divorced, such organizations as this must lead to a more intelligent and less degrading union of the two, and be productive of far-reaching results.

The gentlemen who have planned the International Fine Arts Association have, it is said, put their finger on a weak spot in the American situation. We have practically no organization equipped to borrow and exhibit foreign paintings and sculpture, old masters and interesting would-be modern masters. Take, for example, the works of the late Arnold Boecklin of Switzerland, or of the Italian Segantini, or the much more familiar French sculptor Auguste Rodin. While these artists, so much discussed in Europe, so vehemently admired and so violently attacked, have had exhibitions in countries other than their own—Boecklin in Germany, Segantini in Austria and

Bavaria, Rodin in England—we have had to depend, as was recently pointed out, for a sight of their peculiar handicraft on some bold connoisseur or an art dealer who is willing to risk something with an importation difficult to sell.

Our existing clubs having galleries cannot divert their energies in this direction. New York is even less prepared to exhibit loan collections than Boston and Philadelphia, Chicago and Pittsburg.



CERAMIC MUSEUM AT SEVRES FACTORY  
North Gallery

It is to fill this gap in the art season that the International Fine Arts has been formed, with the intention to keep its exhibitions free from the commercial side and to devote itself entirely to the educational.

The readiness shown by great collectors in England, France, and Belgium to lend their treasures gives one reason to believe that they will not refuse to risk them across the Atlantic, for, it is urged, they are as safe on the ocean as on Continental railways or the British Channel. It will lend great interest to the art seasons if the marvelous works by the old masters belonging in private hands in Europe shall be shown by the International from time to time. The promoters of the association will surely earn the gratitude of connois-

seurs. There is much for this organization to do. It has a free field, and the results of its efforts will be awaited with keen interest.

It may be well here to recall the stages by which objects of art have been shown with greater liberality. Unquestionably, as an Eastern writer says, the greatest colporteur of art in recent times was Marshal Soult. Hazlitt, who saw the Louvre, then the Musée Napoléon, full of the treasures of Germany, Italy, and Spain, and found



GALLERY OF MODELS  
View in Sévres Factory

it hard to condemn the method of acquisition. But "loan" exhibitions really have their origin in peace, not in war; they begin with the Manchester Exposition of 1851. There, to the astonishment of the world, the hidden riches of England were displayed. An immediate result was the prosecution of the researches which led to Dr. Waagen's remarkable work, "Art Treasures of Great Britain"; an even more important result was the establishing of the loaning habit among collectors, and of the exhibiting habit among art societies.

For the past fifty years British collectors have regularly lent their most prized possessions to whoever had the right to ask the loan. This public-spirited practice has been of incalculable benefit both to students and to those who have a wholly disinterested love of art.



VASE OF THE ELEMENTS  
Design by Carrier-Belleuse

A half-century later than the Manchester Exposition the principle of internationalism in the matter of art was firmly established in the ancient city of Bruges, various world's fairs having meanwhile greatly promoted the general movement. Indefatigable efforts were exerted to make the exhibition of early Flemish art complete, with the result that, from England, France, and Germany, collectors willingly sent their choicest pictures, while even a number of the public museums, in sensible defiance of all precedent, put all their Flemish pictures at Director Weale's disposal. The remarkable success of the Bruges exhibition of last year will undoubtedly challenge repetition. Indeed, had that success been less brilliant, we should hardly have to-day the hopeful beginnings of an International Fine Arts Association.

The great advantages that should arise from the activities of such a society need here only be indicated. To see for a while the treasures of ancient art which we cannot hope permanently to own would be a potent means of education and a notable addition to the pleasure of life. It would improve the public taste, and thus react favorably upon native art. When it is impos-

sible to refer readily to the great masterpieces, it is difficult to form a steady judgment of the work produced day by day. If a Frenchman or an Englishman be in doubt whether he is mistaking false art for true, he has but to step into the Louvre or the National Gallery and compare the impression of the new with the authentic impression of a Titian or a Delacroix, a Terburg or a Chardin, a Claude or a Corot.

There is fortunately in art a reversed Gresham's law, as has been advanced in support of the society's project, by which love of the true and complete drives out infatuation with the false or partial. Undoubtedly such pictures and sculptures and decorative objects as the International Fine Arts Association may bring over will do much to produce a more robust taste in the public, and an atmosphere more tonic for our own artists, who now languish quite as much from injudicious appreciation as from neglect. That daily and nightly study of the "Grecian example" which Horace held to be indispensable to the poet will first become possible to artists and art lovers through the growth of the international idea. Gratitude would be due the gentlemen who have launched the plan, even if their work should never get beyond good intentions.

J. P. HOLLOWED.



## PLANS TO REFORM THE ROYAL ACADEMY

Whistler's death, which was duly chronicled in BRUSH AND PENCIL, has once again reminded Englishmen of the limitations of its national art institution. I refer, of course, to the Royal Academy, that Royal Academy which would have nothing to do with a Whistler and a Rossetti, and with which they on their part had no desire to be associated.

They are a tried and patient band, the reformers of the Royal Academy. Year in, year out—I am quoting here my own words from a former article—they have urged their views in critical journals, alternately threatening and cajoling the stately gentlemen who control Burlington House. But the stately gentlemen remain almost unmoved. It is true that of late there has been talk of some concession to the reformers in the direction of reducing the number of pictures in the Royal Academy, but even so, how much remains to be done!

The Quarterly Review has in its latest issue put itself on the side of the reformers. It urges a specific plan of reform, which is equally applicable to many another institution, and I herewith send the readers of BRUSH AND PENCIL a digest of the proposed changes. The Quarterly does not set itself to attack the Academy—so august a body must be allowed the privileges of its one hundred and fifty years and